

# WE BELONG TOGETHER

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Slow Soul  
N.C.

The musical score is presented in a standard piano/vocal format. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment line. The piano part is written in treble and bass clefs. The vocal line is in treble clef. The tempo and mood are indicated as 'Slow Soul' and 'N.C.' (No Chords). The score includes several guitar chord diagrams for Fmaj7, Em7, Dm7, F, and G. The piano part starts with a dynamic marking of 'mf'. The vocal line includes the lyrics 'Ah, oh, sweet love...' and '(Spoken:) Yeah. I did - n't mean it when I'. The piano accompaniment provides harmonic support for the vocal line.

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- contains elements of "Two Occasions" by Darnell Bristol, Kenneth Edmonds and Sidney Johnson and "If You Think You're Lonely Now" by Patrick Moten, Bobby Womack and Sandra Sully



Em7 F

said I did - n't love you so. — I should have held on tight, I nev - er should've let you go. —

Fmaj7 G

I did - n't know noth - ing. I was stu - pid. I was fool - ish. I was

Em7 F Fmaj7 G

lyin' to my - self. — I could not fath - om that I would

Em7 F

ev - er be with - out your love. — Nev - er i - mag - ined I'd be sit - ting here be - side my - self. —



Fmaj7 G

Guess I did-n't know you, guess I did-n't know me. But I thought I knew ev - 'ry - thing. —

Em7 F Fmaj7 G

I nev - er felt the feel - ing that I'm feel - ing

Em7 F

now that I don't hear your voice or have your touch and kiss your lips 'cause I don't have a choice.

Fmaj7 G Em7 F

Oh, what I would-n't give to have you ly - ing by my side right here. 'Cause,

ba - by, when you left I lost a part of

Fmaj7 G

me. It's still so hard to be - lieve. Come back,

Em7 F Fmaj7 G

ba - by, please, 'cause we be - long — to - geth - er. Who else am I gon-na

Em7 F

lean on when times get rough? Who's gon - na talk to

Fmaj7 G



Em7 F

me on the phone till the sun comes up? Who's — gon-na take your

To Coda ⊕

Fmaj7 G Em7 F

place? There ain't no - bod - y bet - ter. Oh ba - by, ba - by, we be - long — to - geth -

Fmaj7 G

er. I can't sleep at night — when you are on my mind. — Bob-by

Em7 F Fmaj7 G

Wo-mack's on the ra - di - o sing - in' to me, "If you think you're lone - ly

N.C.

now." Wait a min - ute, this is too deep, too deep. I got - ta change the sta - tion. So I

turn the dial, try - in' to catch a break. And then I hear Ba - by - face...

— "I on - ly think of you" — and it's break - in' my heart. — I'm try - in' to

keep it to - geth - er but I'm fall - ing a - part. — I'm feel - ing all out of my el - e - ment.



Em7 F

Throw - ing things, cry - ing, try - in' to fig - ure out where the hell I went

Fmaj7 G

wrong. The pain re - flect - ed in this song ain't e - ven half of what I'm

Em7 F

feel - ing in - side. — I need you, need you back in my life. —

D.S. al Coda

Ba - by,

CODA Em7 F

we be - long — to - geth - er.



ba - by. — When you left I lost a part of

Fmaj7 G

me. — It's still so hard to be - lieve. — Come back

Em7 F Fmaj7 G

ba - by please — 'cause we be - long — to - geth - er. Who am I gon - na

Em7 F

lean on when times get rough? Who's gon - na talk to

Fmaj7 G



Em7 F

me till the sun comes up? Who's gon-na take your

Fmaj7 G Em7 F

place? There ain't no-bod-y bet-er. Oh, ba-by, ba-by, we be-long to-ge-th-

Fmaj7 G

er. Ooo, yeah.

Em7 F	<b>Repeat and Fade</b>	<b>Optional Ending</b>
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Ooo, yeah.